

Aesthetics and the soul in relation to Space Between

As I have defined “soul”— a well-rounded, nuanced response to individuation (and the philosophical forms which represent it as a mode of consciousness, positively or negatively— Dasein, Space Between, difference, the principle of sufficient reason, metaphysics, presence)— a correlation subsists between “soul” and, in aesthetics and aesthetic thought, “major high art consonance”— major high art consonance also subsisting, in works of art, as representation of well-rounded, nuanced responses to principles of division and individuation, will and world against earth and idea.

The Purification Chain, once pushed “into” ontology, enacts the meta-rationality which subsists “before” empiricism, between the soul and major high art consonance— the soul, in its potential gestalt purity, as primary mode, purified by the secondary mode of major high art consonance— Space Between enabling a process of precise, well-rounded, nuanced mirroring so as to demonstrate, enact, and represent the soul, in such gestalt form that a significant number of souls might be emotionally and cognitively moved, and simultaneously— the meta-rational as agent of Space Between, affirmation and consolidating co-agent of Dasein.

The soul cognates, and is cognition; the work of major high art consonance subsists within itself, once it is complete and being-in-the-world; the one Becomes and is Becoming, the other is and remains over long periods of time to facilitate the process, purifying Ideas and the Ideal in consciousness by representing why and how the will might be bound by its relationship with world and the vagaries of the developed and developing idea(s) configured, in aesthetic form, by Space Between.

What the work of major high art consonance imposes— not just the capacity, in the Aristotelian sense, to affect a catharsis— but to presuppose Space Between in its audience, and thus impose a standard of cognitive and affective competence— or fluency— a “whole” or wholeness meant to locate the interstices of Space Between and Dasein in a presupposed Ideal or “whole” audience, and enhance an already fluent cognitive/affective competence— up to and including menacing/macabre representations of the sublime or overwhelming, representations of death, death-processes, world and will strung tight in compressed matrix form against earth and idea.

The soul, to be purified by the work of major high art consonance, must take the ideal female form of Space Between to receive the Dasein of the performance— the work of major high art consonance allows the soul, smoothed over in its spatial-temporal Being (Being-In) into Space Between, to reproduce itself in purified form, and to sustain itself in ideal purity for a certain indeterminate length of time once the performance is finished, “felt” and cognated.

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